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TEXAS' GOVERNORS' BALL  
BY Cal Moore

WHY SQUARE DANCES ARE NOT SUCCESSFUL  
by James R. Clossin

I've just arrived back here from the trip to Austin. We had a party of fifteen couples who made the trip by chartered bus. The group left here yesterday at 7:00 a.m. arriving in Austin at about noon. We witnessed the inaugural ceremonies of the Governor and Lt. Governor. The ceremony was then followed by a parade down the main drag of Austin. This was a very colorful event with everything in it from Top Hats to Horsback Riders in Western Range regalia.

Later in the afternoon I attended a meeting of representatives from the larger cities in the State who had brought square dancers to the event. I believe there were at least one or more persons at the meeting from Austin, Amarillo, Sweetwater, El Paso, Fort Worth, Dallas and Houston. The purpose of the meeting was to formulate plans and a temporary organization to arrange for an annual dance festival to be held each year in Texas.

Mrs. Paul Baker of Austin was elected as temporary chairman and vested with authority to appoint such committees as are necessary to arrange for the first festival. It was agreed that the official name of the event would be the Texas Dance Festival. I understand that Dallas will seek to sponsor the first event.

Last night, after much difficulty in getting thru the crowd and jam, we finally got onto the dance floor. Between the spectators and the dancers there was not much floor space left. There were groups from Tucumcari, N. M., El Paso, University of Texas, Fort Worth, Dallas, San Antonio, Amarillo, Sweetwater, Stamford, Abilene and Austin.

The first group mentioned is a set from Tucumcari, N. M. This bunch were rough as a cob. They used an unusual step, which seemed to be a cross between a running set step and an Indian war dance--more like a gallop. However, the crowd got a kick out of their antics, hopping, jumping, galloping and wild swining.

There were a number of other sets who put on exhibitions that anyone could be well proud of. They showed evidence of a lot of hard work and danced with precision. They also wore very beautiful costumes and had their calls carefully timed and really danced on the money. I did not see any new stuff so far as figures are concerned, but of course there were many slight variations.

Continued on Page 2

1. No organization. Definite club organization should be had. When unorganized it is more or less hap-hazard and without the proper amount of interest the dances soon break down.

2. Clubs too exclusive. Many places where organizations have been attempted, clubs have become too exclusive; and due to couples leaving the vicinity, restrictions on the membership have been placed so high that it is impossible to continue the organization, and they gradually die out, as we might say, on the vine.

3. Profit taking. Some club dues are too high in certain circles to keep a sufficient membership. Dues should be approximately what it takes to conduct the dances and pay only the necessary expenses, as the purpose is for social recreation and not to profit in a monetary manner. When a little profit has been accumulated during the dancing season, it should be spent in summer outings and picnics, thus holding the club together during the off-dancing season.

4. Dancing too often. A great many people who learn square dancing get the idea that in order to learn everything there is to be known they should attend dances every week, or even twice a week. At this rate they soon tire themselves out and have not really learned any more than they would by going less often. Every other week or twice a month during the winter season, say 7 or 8 months, giving from 14 to 16 dances per season, will find that as the years go by their interest in this type of social recreation is still keen; and they will have accumulated a greater number of dances and figures, and can enjoy them for many years to come.

5. Drinking at dances. It is not advisable to drink at square dances, as any one who has had even a glass or two of beer finds himself unable to coordinate his actions, and think fast enough to dance, with proper coordination as other members in the set.

6. Many times the experienced dancers become discouraged by too many new members being brought into the club without some preliminary teaching. New members may be gathered on certain nights in the month can be arranged for classes where they can be taught something about the dances, and then taken in with the other groups. If one has spent a number of years learning to square dance, he is entitled to that consideration. For an illustration: one

Continued on Page 3



The origin of dancing may be traced to a universal desire of expressing emotion by action. From antiquity, every dance, civilized or savage, has been accompanied by some kind of music, frequently by rhythmic drum beats--rattles--clapping hands--chants or songs. Frequently the dancers danced and sang at the same time.

Folk dancing may be divided into three groups: social, warlike and religious. Under the first, we may list all social dances, including the comic and erotic. Under the second, dances used to inspire the warriors before a battle, to celebrate a victory or even to imitate the motions of animals after a successful hunt. The third or religious class, comprises medicine, incantation and mystery dances. This general classification does not, by any means, exhaust the savage dances, but it will give you a general idea.

In Egypt, dancing reached a state of considerable excellence in ancient times. The use of the body, hands and arms was carried to great perfection. Hebrew dancing, on the other hand was essentially a religious rite. Each sex dances by themselves.

Greece was the first to approach the golden age of the ART of dancing. The Greeks were a cheerful religious nation whose sense of dignity did not interfere with their dancing, as it did in the case of the Romans, and, as long as their morality remained unshaken, the dance retained its purity.

Rome had very few dances. The most interesting one was the May Day dance. It was originally the old English May Day sport, where the youths and maidens danced out into the fields gathering flowers and branches and returned to the city again to continue their dancing.

Dancing in the theatres was first introduced during the reign of Augustus. It soon became very popular in Rome and it is said on good authority, that there were at one time about three thousand foreign women dancers in the city. Under Nero, and after the fall of Rome, dancing as an art, practically disappeared. Previously one of the saints, Basil by name, recommended the practice of dancing on earth, and especially in church every Sunday, because, he said, it was the principal occupation of the angels in Heaven. But in 692 A.D., dancing was especially forbidden by the church.

(Concluded next month)

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TEXAS' GOVERNORS' BALL from page 1. PUBLICITY.

iations in executing basic calls which, no doubt, was the result of local custom.

Pappy Shaw, Ed Durlocher and Herb Greggerson did some calling for open dancing but the floor was so crowded that it was difficult to operate. In fact, you had to be careful not to find yourself mixed up in some other set. Durlocher didn't get over any too well due to his Eastern brogue or something. The people just couldn't understand him. Pappy Shaw did somewhat better and got a better hand. Greggerson, of course, had better luck because most of the Texas dancers are fairly familiar with his figures and style of calling.

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Does anyone have a better address for Miss Ann Kuehl. A book sent to 235 So. Jenison, East Lansing, Mich. has been returned to us.

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"Pappy" Shaw has written us alumni a long letter which contains some items of general information which I here pass on:

His book on couple dances is in the hands of the publisher but probably won't be on the market for six months.

His album of records will probably be released by Decca in March. It will be COWBOY DANCES, called by Lloyd Shaw with his DUEL IN THE SUN Square Dance Band. Tentative number A-524.

His class this year will probably be the third week in August. My advise to you is to sign up now.

\*\*\*\*\*  
Rod LaFarge with Texas Jim Robertson's Band is on the air every Thursday night from 11:05 to 11:30 WAAT, Newark, N.J. 970K.

While writing the chapter on publicity in our forthcoming book on square dance organization, I discovered that actually I knew very little about the effect or success of various kinds of publicity.

I knew what kinds I thought were successful, but I couldn't be sure. And then, perhaps I did not give various types of publicity a fair start. For example, we seldom use newspaper notices because I have come to the conclusion that the results from them are not worth the trouble of putting them in. Consequently few of our dancers are obtained by that type of publicity. Besides, what might be a correct evaluation for the Philadelphia area might not, and probably would not, be for the Chicago area or for Colorado.

I came to the conclusion that what was wanted was a survey that would give a proper evaluation to all types of square dance publicity in all sections of the country. Since I can't personally conduct this survey all over, you are invited to help.

If you will drop me a line signifying your desire to aid, I'll send you mimeographed questionnaires of about five questions. Give these to each member of your dance group on the following dance night. Look over the results for your own guidance and then ship them to me.

The answers and conclusions will be published in a future issue. The results will probably be of great help to you; so how about doing your share in getting those results. Just let me know how many questionnaires you want.

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We need women at the Camden YWCA on the 2nd and 4th Friday nights.



To be called by Mr. John Wald at the Festival of Nations to be held at the St. Paul (Minn.) Auditorium, April 24th to 27th, Square Dance Finale to be held Sat. the 26th.

Introduction: Honors right and honors left (8), all join hands and circle left, (8), break and swing (4), and promenade single file, lady in the lead, Indian style (all whoop) (12)

First couple: First couple out and circle four (8) pick up two and circle six pick up two more and circle eight (16), allemande left with the lady on your left (8) allemande right with the lady on your right (8), then allemande left with the lady on your left (8), then you grant right and left half-way round (8), when you meet your partner you do a do-sa-do (8), take her in your arms and swing her round and round (8) then promenade home with the prettiest gal in town (16)

Second couple: Second couple out to the right (4), the two gents swing with the elbow swing (4), opposite lady with the same old swing (4), now that gent with a pigeon wing (4), then your own with an elbow swing (4), circle four and don't be slow (4), break that ring with a do-sa-do (12). On to the next and circle four (8) leave the gent in the middle of the floor and circle three (8), shoot that pretty gal thru to me and swing, boys, swing (8). On to the next and eight hands over (4), ladies bow and gents bow under (4), hug-um up tight and swing like thunder (8), flap those wings, oh flap like thunder (8) break and circle four (4), and everybody swing (4). Swing on the corner like swinging on a gate (8), swing your own if you're not too late (8), then promenade, promenade eight (16).

Third couple: Third couple forward and back (8), end gents turn the opposite ladies with the right (8), now your partner by the left (8), everybody turn your corners with the right (8) and partners with the left (8), ladies grand chain (16). Allemande left, grand right and left half-way round (12) corn in the crib, wheat in the stack, meet your partner and turn right back (12), down the river and around the bend, meet your partner and turn back again (12), promenade home (8).

Fourth couple: Fourth lady out to the right (4), swing the right hand gent with the right hand round (8), left hand gent with the left hand round (8), opposite gent with two hands round (8), then your partner with your arms around (8), repeat with all four ladies active.

Four couples: Ladies to the center and back to the bar (8), four gents form a right hand star (8), back by the left (8), pick-up your partner on the run (8), ladies swing in, the gents swing out, form that Texas star and shout (12) gents swing in with a full turn round (8), break in the center and everybody swing (8), circle eight (8), ladies to the center, stand back to back (4), gents run round the railroad track (8), find your own and everybody swing (4).

Ending: Circle eight when you come straight (8), first couple rip and snort, down the center and cut 'em short (12), allemande left, grand right and left half-way round (12) meet your partner and promenade--you know where and I don't care, take 'em out and give 'em air (8). (Editor's note: think there's something wrong with the figures given.)

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WHAT'S WRONG from page 1  
dance a month, a club could arrange to have their caller or teacher get the new members of the club together say two hours before the regular dance and start them on their initial dances, then they would have some idea of what is to be expected of them, which makes it more enjoyable for all.

7. Mixing with modern dances. Do not mix the square with the modern dances. They are two different activities and do not mix well together.

8. Plan your dances and work your plan. Schedule them for the season and have a definite plan worked out. Fourteen to sixteen dances during the season is sufficient. During the off season a monthly summer outing can be planned such as a picnic. That is the time to plan your coming dance program. This keeps the club together. In the meantime, new members can be recruited and a schedule of classes for beginners can be instituted during the first part of the dance season.

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Jimmy Clossin, author of the above article is looking for engagements. Write him 2930 Van Buren Ave., El Paso, Texas.

## The Piper

The reappearance of our statement that we invite suggestions and remarks has been effective. Kenneth Smith of Denver, Colo., sent in a very well-written letter on the duties and responsibilities of group leaders. He didn't intend it as such, but we're using it as a lead article next month. We want to hear from you tho we can't promise to answer every letter. Send us your suggestions, articles, or a local dance that you find fun to do, or at least the names and addresses of some friends who might like to see a sample copy of our magazine.

Last month we failed to call attention to three additions to our book stock: Dick's Quadrille Call Book, which we reviewed last month, Cowboy Tunes by Lloyd Shaw and Frederick Knorr, the companion book to Cowboy Dances, and Herb's Blue Bonnet Calls by Herb Greggerson, which is a reissue of a standard western book and reviewed in this issue.

This month we offer records for the first time. Folkraft Records are reviewed. They are all for sale at 89¢ each. Send in your order and we shall ship them by express and the charges will be collected from you.



RECORDS

FOLKRAFT RECORDS has done a fine job in filling some long-felt wants in the field of square dance records. Al Brundage does a pretty fair job of calling on the records with calls, tho he is not always as loud in comparison with the music as might be desired. Pete Seegar is a top-notch banjoist and keeps the beat well in hand. Several of my dancers have expressed their approval of the result.

However, nothing is perfect and I have some complaints to file. There is an introduction. That is swell for "Honor your partners" and to get ready to call to. However, when shoving back the needle for a replay, it is undesirable. The phases of the music, too, they are very carefully put together and on a number of records there is a change tune. One is supposed to do the chorus to this music. That is swell, provided you are going to use the records always and only for the pieces they were originally designed for. It so happens that I have my own dances to those tunes and I have to distort and twist them all out of shape to get them to fit the music and then, like as not, I'll forget just when the change tune comes and wind up calling a figure to it after all. To me it is most annoying. I prefer my music to be a monotonous repetition of the tune and then I can call what I want, when I want it, and the heck with what somebody else wants to call to the same music.

1001A INDIAN FILE. Al Brundage calling. He starts off well and does a very fine job of putting the dance on a 10" record.

1001B TWO HEAD GENTS CROSS OVER Fine job of calling. Nuff sed.

1002A KEEP A STEPPIN' This is so well played and called you'd never guess that the figure is the same as is on Ford's Captain Jinks.

1002B LITTLE OLD LOG CABIN IN THE LANE. This is not Ford's dance but none the less good for a' that.

1003A FORWARD SIX AND BACK This is Right Hand Up and Left Lady Under in case you're wondering. Al misses a call in the beginning.

1003B DANBURY FAIR QUADRILLE They "sashay" in Connecticut now instead of the old "balance four". And they've found a way to keep everybody busy at the same time.

1004A TEN LITTLE INDIANS Now on the uncalled records and this is an A#1 to start off with.

1004B LIFE ON THE OCEAN WAVE (Change tune) Sailing, Sailing. This would have been the answer to a square dancer's prayer if they had only left that #@\*%\$\* change tune out. As it is, I prefer to use Powelson's home recording.

1005A WHITE COCKADE & WILLAGE HORNPIPE (Change tune) McCloud's Reel There are so many tunes you might just as well call it a medley and use it as one.

1005B LITTLE OLD LOG CABIN IN THE LANE (Change tune) True and Careless Love. That change tune's always getting in the way, otherwise it's ok.

1006A ANGLEWORM WIGGLE. A fine recording for strait calling. No change tune!

1006B WABASH CANNONBALL (Change tune) Camptown Races. Might be excellent without the change tune, as it is it's only good.

1007A NELLIE GREY (Ct) Seeing Nellie Home. The banjo has the melody to begin with (as is the case with all the records) and when I went to sing to it I couldn't find the tune--taint prominent enough.

1007B POP GOES THE WEASEL (ct) A Hunting We Shall Go. Same trouble. I'm used to plenty of noise on the POP. I'll stick to Victor.

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All these are for sale thru AMERICAN SQUARES at 89¢ each. The albums have not yet arrived but they only cost 75¢ more so why not order the records separately. These will be shipped you express collect (which only means the charges for expressage) and since a small order costs as much to express as a large one so why not send us \$6.23 for the whole lot?

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The annual Middle Atlantic Square Dance Championships will be sponsored this year by the Christian Association of the University of Pennsylvania. They will be held in Irvine Auditorium on 21 March 1947. Send your inquiries to Dr. Frank Lyman, West Jersey Hospital, Camden New Jersey.

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The National Folk Festival will be held this year at St. Louis, Mo., May 21, 22, 23 and 24. Address: Room 300 511 Locust St., St. Louis 1, Mo. Meet us in St. Louis.

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The Princeton Univ. square dance group is looking for a pianist and fiddler. Anyone interested contact Janet L. Griffith, 18 Edwards Place, Princeton, N. J.

Effective now, Jack Powelson's home recordings will be \$2 each instead of \$1.50. The rise in price is caused by inability to get the cheaper blanks.

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*The Oracle*

Q Would you know where we could get a copy of the old dance music Whistling Rufus? Ruth Stanton, Mullica Hill, N. J.

A Whistling Rufus can be found on page 42 of ALL AMERICAN SQUARE DANCES by Allemande Al Muller published by the Paull-Pioneer Music Corp of 1657 Broadway, N.Y.C.

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Too late to make page one, I have a letter from Bobbie Robinson who is going to act as our California assistant editor for a while. She's sent us a letter we'll put in next issue. She's a grand girl. 3843 Bernice Drive, San Diego 7, Calif.



# ORIGINAL DANCE CONTEST

The winner is MERRY-GO-ROUND  
by H. H. Dunkley, Metuchen, N. J.

This one keeps the caller stepping and the timing must be accurate. It was the winner at the Camden Y by 20 to 18 with several not voting.

Your entry in the Original Dance Contest should be on white paper 8½"x11" without your name on it. Send a covering letter. The prize is your choice of a year's subscription to AMERICAN SQUARES or a pack of Foster's "Calling Cards". Editors reserve the right to enter their own dances.

Now I have a question for you. What shall we do about people who think they have a new dance but have only come up with one they never heard of before? The dance is original as far as they are concerned but actually it is not new. Shall they be accepted? And there's always the possibility that they put one over on me that I never heard of either but actually did exist elsewhere.

LADIES TO THE CENTER WITH A RIGHT HAND STAR  
GENTS TO THEIR RIGHT AROUND THE BAR

While the ladies do a right hand star all the way around, the gents move counter-clockwise around the outside of the set half way, i.e., to the opposite gent's place.

MEET YOUR OPPOSITE AS SHE COMES DOWN  
WITH A LEFT ARM SWING JUST ONCE AROUND

Gents do a left elbow swing with their opposite lady at the opposite ladies place.

LADIES TO THE LEFT AROUND THE BAR  
GENTS TO THE CENTER WITH A RIGHT HAND STAR

Coming out of the left elbow swing the ladies move counter-clockwise around the outside of the set half way, while the gents do a right hand star all the way around, i.e. back to their opposite's place again.

MEET YOUR OWN AS SHE COMES BY  
SWING WITH THE ELBOWS ON THE FLY

As the gents come out of their right hand star, they meet their own partner in their opposite's position with a left elbow swing. The No. 1 couple will be in the No.3's place, &c.

NOW PROMENADE YOUR CORNERS ALL  
STAR PROMENADE AROUND THE HALL  
BREAK AND TURN THE LADIES IN  
RIGHT HANDS ROUND, GONE AGAIN

Star promenade corners all the way around once, then turn ladies in and star promenade again all the way (this time clockwise). You should end up with the No. 1 gent in No. 3 gent's original place, No. 2 in No. 4's &c. Repeat until you have original partner in original position. Caution: This dance requires more than casual concentration.

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FIRST COUPLE BOW, FIRST COUPLE SWING  
NOW LEAD OUT TO THE RIGHT OF THE RING  
ROUND UP FOUR AND AROUND YOU GO  
HURRY UP GENTS AND DON'T BE SLOW  
SASHAY PARTNERS HALF WAY ROUND

Gents sashay to the right, ladies to the left, gents passing behind the ladies. On the last note of the phrase, bow, curtsy or kick.

RESASHAY, GO ALL THE WAY ROUND

This is broken down into two calls. First resashay back to where you started. Then go all the way round: sashay sideways, gents ~~before~~ and return in back of the lady.

DO-SI THE CORNER OF THE RING  
BACK TO YOUR PARTNER WITH A TWO HAND SWING  
CIRCLE FOUR, GO 'ROUND AND 'ROUND  
PICK UP TWO AND GO TO TOWN  
THREE GENTS SASHAY PARTNERS HALFWAY ROUND  
RESASHAY, GO ALL THE WAY ROUND  
DO-SI THE CORNER OF THE RING  
BACK TO TO YOUR PARTNER WITH A TWO HAND SWING  
CIRCLE SIX 'TIL YOU GET STRAIGHT  
PICK UP TWO AND MAKE IT EIGHT  
FOUR GENTS SASHAY HALF WAY ROUND  
RESASHAY, GO ALL THE WAY ROUND  
DO-SI THE CORNER OF THE RING  
BACK TO YOUR PARTNERS WITH A TWO HAND SWING  
ROUND UP EIGHT AND SPREAD OUT WIDE  
AND DO-SI-DO ON ALL FOUR SIDES

Texas-Western version, left hand to your partner and turn, right to your corner, left to your partner and keep it up until the call changes

A LITTLE MORE HEEL AND A LITTLE MORE TOE  
NOW YOU'RE DOING THE DO-SI-DO  
NOW YOU'RE RIGHT AND NOW YOU'RE WRONG  
MEET YOUR PARTNER AND PROMENADE ALONG

Sent in by Cal Moore, our Texas editor, and doctored slightly by Cct in line with one I learned in Colorado this summer in which the calls were a bit plainer.



HERB'S BLUE BONNET CALLS, H. F. Greggerson, Jr.

Charley came up with another good one this time. A collection of calls from the Texas-New Mexico area. Herb divides his book into four parts and an illustrated glossary: the Introductions, the Figures, the Trimmings, and the Endings.

This book would be like any other were it not for the section that he devotes to square dance "patter". As you know by now, I am violently opposed to lifeless calling and prompting. For me, Herb's best pages are the twelve that he devotes to patter. In Charley's article last month he criticized the practice of mixing a direction call in with patter, and rightly so. That to me seems to be the only valid argument against throwing in a bit of patter and can easily be avoided. Herb is careful about this, most of his stuff deals with "kissing, wagon wheels, breaking and roping calves" and he leaves "the rest of the square dance terms alone". When he does use dance terms, he does it for a purpose:

PULL OFF YOUR SHOES, ROLL UP YOUR SOX

SWING THOSE GIRLS TILL YOU RATTLE THEIR SOX.

This is something that even a damphool can follow correctly.!

Herb not only gives the calls for over fifty dances, but he lists a lot of "trimmings" which can be put together to form any number of any dances.

IF YOU GO WRONG, THIS DANCE IS A JONER

BUT IT'S CALLED BY PERMISSION OF THE COPYRIGHT OWNER.

Doug Durant

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- |                                                                                                                                                     |         |                                                                                   |         |
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| DANCES OF OUR PIONEERS, Grace L. Ryan. A complete and well-done book in mid-western style                                                           | \$ 2.00 | PROMPTERS HAND BOOK, J. A. French. Still a steady seller                          | 50¢     |
| THE SINGING CALLER, Ann Chase. 15 dances carefully explained, with music.                                                                           | \$ 1.50 | SWING YOUR PARTNERS, Durward Maddocks. 51 modern New England dances               | \$1.50  |
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| LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, C. D. Foster. Our fastest seller. Cards for ease in handling.                                 | \$ 1.00 | SWINGO, Rod LaFarge. 20 singing calls from North Jersey; advanced                 | \$1.00  |
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| THE SQUARE DANCE. A wonder book written for the Chicago parks by the W.P.A. Pop Stout says it's better than Shaw.                                   | \$2.00  | FOLKWAYS COLLECTION, Gene Gowing. 19 dances by the director of National Folkways. | 75¢     |
| FOLK TUNES. The companion music book. 26 square dance tunes, 14 schottisches and other music                                                        | \$ 2.00 | THE COUNTRY DANCE BOOK, Tolman and Page. An A#1 book of New England dances        | \$1.75  |
| PROMPTING, HOW TO DO IT, John M. Schell. 131 contras besides quadrilles. Best collection of contras I know of.                                      | \$ 1.00 | WESTERN SQUARE DANCES, Ralph McNair. A fine book Doug liked very much.            | \$1.00  |
| HERB'S BLUE BONNET CALLS, Herb Greggerson. New edition of old favorite.                                                                             | \$ 1.50 | COWBOY DANCE TUNES, Knorr and Shaw. Companion book to COWBOY DANCES               | 75¢     |
|                                                                                                                                                     |         | DICK'S QUADRILLE CALL-BOOK. 200 pages of dances                                   | 50¢     |
|                                                                                                                                                     |         | *****                                                                             | *****   |
|                                                                                                                                                     |         | BACK NUMBERS: we have some that have been returned in the mails, as is            | 10¢ ea. |
|                                                                                                                                                     |         | CUT: Mat of 6½"x14" cut of couple swinging by Jan Wright for posters              | 75¢     |

AMERICAN SQUARES, II, 7  
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